



61^a Internationale
Filmfestspiele
Berlin
Generation



BARRY FILMS presenta

LAS MALAS INTENCIONES

Una Película de
Rosario García-Montero

FÁTIMA BUNTINX KATERINA D'ONOFRIO PAUL VEGA KANI HART MELCHOR GORROCHÁTEGUI JEAN PAUL STRAUSS

BARRY FILMS presenta una producción GARMONT FILMS / BARRY FILMS / STEVE AKERMAN "Las Malas Intenciones" FÁTIMA BUNTINX, KATERINA D'ONOFRIO, PAUL VEGA, KANI HART, MELCHOR GORROCHÁTEGUI, JEAN PAUL STRAUSS
Casting JORGE LUIS TITO Música PATRICK KIRST Montaje ROSARIO SUÁREZ Dirección de Fotografía RODRIGO PULPEIRO Sonido OMAR PAREJA GUIDO BERENBLUM Dirección de Arte SUSANA TORRES PATRICIA BUENO
Vestuario LESLIE HINOJOSA Producción Ejecutiva ANA MARIA ROCA-REY Productores Ejecutivos MONIKA WEIBEL JUAN CARLOS BELAUNDE Co-Productores STEVE AKERMAN MIGUEL SCHWICKERATH
Producida por BENTO MUELLER PAUL TYPALDOS WOLFGANG MUELLER Escrita y Dirigida por ROSARIO GARCÍA-MONTERO



LAS MALAS INTENCIONES

A Film by Rosario García-Montero

Synopsis

With humor and heart, this offbeat drama tells the story of Cayetana, a solitary Peruvian girl with a vivid imagination, who is convinced that she will have to die the day her brother is born.

Peru, 1982. Cayetana, a nine-year-old girl, grows up in a privileged household in Lima. She is raised by maids. Her mother is abroad for several months with her stepfather, studying. Finally, the couple returns and Cayetana learns that her mother is pregnant. Her vivid imaginary world, in which she had secluded herself, collapses. She is convinced that she will die the day her little brother is born. She turns to her father, but he is an unreliable good-for-nothing. She plunges back into her fantasy world, populated by the historical national heroes who she has learned about in school – if she must go down, she will do so like a hero. Meanwhile, the house is bustling with preparations for the Christmas holidays, with everybody seemingly unfazed by the terrorist attacks shaking the country. Only Cayetana doesn't share in this joy. She is engaged in a desperate struggle to remain present in the eyes of everyone – and especially her mother. When her grandmother takes her to the beach along with her favourite cousin Jimena, things finally begin to look up...

A life-affirming and humorous journey into both the reality and imagination of a 9-year-old, as seen through the eyes of South American Magic Realism.

A Peru-Germany-Argentina co-production

Writer & Director: Rosario García-Montero

With the Support of: Conacine
Programa Ibermedia
World Cinema Fund
Hubert Bals Fund
Berlinale Talent Campus
Berlinale Coproduction Market
Produire au Sud
Buenos Aires Lab

Producers: Benito Mueller, Wolfgang Mueller, Paul Typaldos

Co-Producers: Steve Akerman, Miggel Schwickerath

Executive Producers: Monika Weibel, Juan Carlos Belaunde

Production Companies: Garmont Films / Barry Films / Steve Akerman

Location: Lima, Peru & surroundings

Format: Shot on Red (HD) / Output on DCP and 35mm

Language: Spanish

Duration: 107 min

Year: 2011

World Sales: Daniel Marquet, Groupe Un

Selected Cast

Cayetana	Fátima Buntinx
Inés	Katerina D'Onofrio
Ramón	Paul Vega
Jimena	Kani Hart
Isaac	Melchor Gorrochátegui
Francisco	Jean Paul Strauss
Lupe	Liliana Alegría
Alicia	Tania Ruiz
Héroe Francisco Bolognesi	Carlos Vértiz
Héroe José Olaya	Alberick García
Héroe Miguel Grau	Nicolás Fantinato
Héroe Alfonso Ugarte	Pietro Sibille
Abuelo Claudio	Fernando de Soria
Abuela Amalia	Flor de María Andrade
Abuela Carmela	Claudia Dammert
Tia Sara	Denisse Dibós
Panchano Zapata	Máximo Castro
Tio Bobby	Paco Varela
Empleada de Amalia	Aquilina Casas
Guardian del Cielo	Antonio Avila
Doctor del Infierno	Paco Varela
Enfermera del Infierno	Cecilia Tosso
Profesor de Historia	Gonzalo Torres

Selected Crew

Director of Photography	Rodrigo Pulpeiro
Art Directors	Susana Torres
	Patricia Bueno
Editor	Rosario Suárez
Music	Patrick Kirst
Original Songs	Rosario García-Montero
Casting	Jorge Luis Tito
Costume Designer	Leslie Hinojosa
Sound	Omar Pareja
	Guido Berenblum
Makeup & Hair	Luciana Salomón
1st AD	Javier Mateos

Rosario García-Montero – Writer-Director



Named one of the *25 New Faces of Independent Film* by Filmmaker Magazine, Peruvian filmmaker Rosario García-Montero's work has earned her awards and recognition around the world, including official selection at the Sundance Film Festival:

- Sundance Film Festival **OFFICIAL SELECTION** Park City, UT
- Asiana Film Festival **WINNER GRAND JURY AWARD** Seoul, South Korea
- New York Expo **WINNER GOLD AWARD FOR FICTION** New York, NY
- Molodist Film Festival **WINNER BEST SHORT AWARD** Kiev, Ukraine
- Arizona Film Festival **SPECIAL JURY AWARD** Tucson, AZ
- Ft. Lauderdale Film Festival **WINNER KODAK AWARD STUDENT CATEGORY** Ft. Lauderdale, FL
- WESTfest **WINNER HORIZON AWARD AND EDITING MENTION** Austin, TX

Rosario García-Montero has an international education in film which ranges from her degree in Film Studies from the University of Lima, her M.A. in Film from the New School University in New York and workshops at the Escuela Internacional de Cine y Televisión (EICTV) in Cuba, where she worked on the script for *The Bad Intentions*.

Filmography as Writer-Director

- 2006 – **Perfidia**, Short, Super 16mm
- 2004 – **Information Booth**, Short, 35mm
- 2004 – **Are you feeling lonely?**, Short, Super 16mm
- 2002 – **Locked**, Short, Super 16mm
- 1996 – **Dulce sabor de veneno**, Short, 16mm

Director's Note

I grew up in Peru in the 1980s, a turbulent decade of social transformations and crises, punctuated by the terrorist attacks of the Shining Path (Sendero Luminoso). What seems like a mere news event from today's perspective was in fact an all- pervasive state of mind, a constant uncertainty that is comparable to the Europe of the 70's, terrorized by the Red Brigade and the RAF.

While as a child I didn't grasp the full significance of what was going on, I was nonetheless absorbing this feeling of uncertainty through osmosis, by observing the behavior of my parents, my relatives, my friends. It was when I realized this that the initial idea for *The Bad Intentions* was born. It is a drama that seems completely aloof in its absurdist tendencies, but is actually deeply rooted in precisely that period of my country's history.

With all of this in mind, I created the character of Cayetana, a dark young girl with a vivid imagination. Convinced that she will die the day her brother is born, she engages in a desperate fight to not become invisible. The conflicted surroundings of 1980's Peru act as a catalyst for her to externalize emotions that are usually repressed. Unlike the people around her, Cayetana is not silent. The closer her brother's birth comes, the more attention she needs.

Fear is an important element of the narrative. The Peruvian people are threatened by the Shining Path; Cayetana is threatened by the birth of her brother. These threats occur in parallel, but are treated in very different ways: Cayetana's pregnant mother is an obvious and constant menace, while terrorism is suggested and rarely explicit.

As the film advances, fear gives way to a palpable sense of alienation. As the terrorists approach the capital, the Peruvian people deal with the new reality by building higher walls, installing bulletproof windows and buying more candles. Similarly, Cayetana chooses self-preservation over confrontation as she retreats into her fantasy world of heroes and fallen martyrs. Without a father

figure, Cayetana imbues the heroes with paternal characteristics and seeks comfort from them in times of crisis. Towards the end of the film, she begins to lose touch with reality and her fantasy world displaces the real world as she tries to deal with the inevitability of her imminent death.

While 1980s Peru is an integral part of the narrative, it is really Cayetana's imagination and her point of view that are the keys to the story. She is an outsider who feels marginalized – whether she is or not is irrelevant. Cayetana is not a classic heroine, full of virtue, but is a mixture of innocent wickedness. She is at once good and bad, a totally volatile and unpredictable character who should generate both a sense of empathy and rejection.

In the end, the idea is to convey to the audience the feeling of an emotionally charged and turbulent time in an objective and straightforward way. I feel that adopting the perspective of a young girl gave me the freedom to simply focus on what happened, with no moral judgments. Above all, Cayetana is human and filled with contradictory characteristics and motivations and it is through her raw perspective that the story of 1980s Peru can be felt – not told.

Director's Visual Concept

One of the greatest challenges was not simply to define, but to maintain the point-of-view of a nine-year-old girl. As such, the goal was to use images and sound to convey the ideas of fear and alienation – the sense that Cayetana is becoming invisible and her increasingly fragmented world is caving in.

To this end, the camera is non-intrusive and allows Cayetana to move freely within a restricted space. In order to enhance the sense of confinement, Cayetana is in almost every scene. The spectator should therefore feel the void whenever she is not present.

The treatment of terrorism occurs almost exclusively in the off space. This in order to give the impression that the terrorists are constantly 'just around the corner' with their 'presence' creating tension in the film.

Like the interiors, the treatment of exteriors also tries to produce a feeling of suffocation. Towards the end, Cayetana climbs a small mountain and reaches the summit, which should be a place of freedom and panoramic views. Of course, this is an illusion – there is fog everywhere and no visibility: Cayetana cannot escape from the reality that surrounds her.

The physical characteristics of the city of Lima play an important role and are intimately tied to the visual identity of the film. In *Moby Dick*, Herman Melville gives an account of the city: "the tearlessness of her skies that never rain and its white veil make Lima the strangest, saddest city thou can't see." It is a city of whites and grays, one in which the sun is present but always hidden behind a dense fog, a city in which shadows do not exist. All of these characteristics are tightly woven into the narrative and inform the subdued color palette and realistic style of the film.

Contact:

Press Agent

Martin Marquet
martin.marquet@me.com
+1 (310) 927 5789

Sales

Daniel Marquet, Groupe Un
danielmarquet@yahoo.fr
+33 6 11 91 24 72

Production

Barry Films
Leipziger Str. 120,
10117 Berlin
+49 30 2065 4809